Six Months Aint No Sentence
2014
Jim Leftwich

Book 80

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07.10.2014

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bottle caps 1 plywood under
chicken wire.

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string, rock paper, sleeves
bottle caps 1 plywood
under sweatshirt chicken wire.

under bottle string, lids
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painted corridor oil neckties

installats spilling a new bean
where the attic makers language

parx aud lathe 1973
neck on the sentence-phase

the phrase-cone fluxus managers.

holy the wall-deciders in
red lipstimp perflock
banned by the witch in
scissors and foil, while
a subsequent self
grows at the crossroads.

banned by the witch in
installats spilling a new bean
red lipstimp perflock
grows at the crossroads
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ActivePoetryEvaPartum

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Active Poetry Ewa Partum 1971-1973 (screenshots of glitches)

Very early in her career, Ewa Partum developed both a taste for visual poetry and attention to public space. The artist rapidly subverted, for example, the prescriptive discourse governing street signs: in Legality of Space (1971), one of her first works, she “uprooted” street signs from the streets of Łódź and replanted them—as a sort of irony—in Freedom Square. Some of the instructions, modified to create contradictory injunctions such as “_prohibition prohibited_,” translated the absurdity of authoritarian discourse in the People’s Republic of Poland at the time. Similarly, the white letters which she scattered in Active Poetry used an official propaganda tool of the 1970s: ready-mades available in all school supplies stores, often used to compose communist banners.

Partum subverted the machine of political indoctrination and its “ready-to-use” discourse, but also challenged the determinism of a language immobilized by the rules of grammar, syntax, and spelling… By scattering these white letters first around the city, then in the countryside, she opted for a continuous redistribution of meaning. Passers’-by footsteps, rolling waves, or the wind would carry on the dispersal. In 1971, the artist took passages from Goethe, Proust, Joyce, and Kafka, and mixed up the order of typographic characters (An Excerpt from Faust by Goethe, An Excerpt from A la recherche du temps perdu by Proust, etc.). This dislocation resembles Dadaist practices, such as randomly drawing words cut out from a newspaper, as described by Tristan Tzara. However, Partum doesn’t use chance as the organizing principle since the letters never produce any stable composition. The scattering of Active Poetry, realized between 1971 and 1973, generated a wind-blown flux of letters, fated to lose unity and meaning. Literally and figuratively, the artist accomplished the dissemination of logocentrism and its hierarchies, for the sake of the incommunicable and the imagination.

In 1972, Partum created the gallery Adres in Łódź, whose name, “address,” signaled a postal mission dedicated to mail art. “A place, situation, opportunity, offering information, proposals, documentation, speculation, provocation, exposition of every possible presence of art, or reasons for not showing it,” Adres was an extension of Ewa Partum’s artistic activity and the site of some of her exhibitions. It was also a platform for communication and exchange with artists from the otherwise inaccessible West. In 1975, however, the artist abandoned poetry in order to concentrate on more urgent problems and undertake a series of feminist performances.

Hélène Meisel

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rubber-coated antennae
steel-coated phantom electronics
3D-printed polystyrene cattle-prod

the real anthropocene
no longer present

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unhandle these red-eyed ambidextrous
elf aloof, reef-elephant
03 & mid-eyed unhandle this
varoomhoof boothaven Night
at the top of quests and Robberies

electric socks
repeat
The Whales Embarrassment.

unhandle these red-eyed ambidextrous
elf aloof, reef-elephant
03 & mid-eyed unhandle this
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leftover independent vegetables
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longer since blue address
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moments form the ocean few
names of coal lesser heat
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cactus was punts chairs
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carpal nerve never karma
listening trajectories
of tongues emerge

karmic nerve never carport
glistening trajectories
dissipating mouths from
the floor directly
transmitted shapes derive
mental fishfarms
departure of the terrapin
sonic accumulations
explode capillary power

later letters from broccoli
bricolage has
a textual bronchitis
buried in the withering
whitewashed dimestore
along with cataclysm rituals
hundreds of porcelain worms
ghost-found ditches
between touch gondola
cylindrical turf crockery
a few kilometers
from the Chinese Mountain.

Rasputin due enchilada later letters
from broccoli shoes Griffon with
dubbed lack bricolage has carrots
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singularities cylindrical turf crockery
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singularities cylindrical turf crockery Rasputin
due enchilada later letters octopus
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downpours range forgetting entries
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07.13.2014

Jim Leftwich <jimleftwich@gmail.com>
1:56 AM (0 minutes ago)
to Olchar

Yugen, ed, Leroi Jones, 1958 - 1962, NYC
http://realitystudio.org/bibliographic-bunker/yugen/

"Yugen is often described as a Beat outlet. Work by Allen Ginsberg, William Burroughs, Gregory Corso, Jack Kerouac, Gary Snyder and Philip Whalen definitely appears frequently, but I think the content is much broader than that. Yugen billed itself as a “new consciousness in arts and letters.” The poetry dovetailed with the groundbreaking and monumental New American Poetry anthology of Don Allen published in 1959/1960. Jones included the New York School (Frank O’Hara, Kenneth Koch), Black Mountain (Charles Olson, Robert Creeley, Joel Oppenheimer, Fielding Dawson), and San Francisco Renaissance (Robin Blaser) poets alongside a healthy helping of the Beats. The Black Mountain poets made a very strong showing." (Jed Birmingham)

http://realitystudio.org/bibliographic-bunker/bulletin-from-nothing/
Bulletin From Nothing (eds, Claude Pelieu & Mary Beach) 1965, San Francisco
"So my love of Bulletin from Nothing does not stem from Burroughs’ contributions to the magazine. Instead, its power comes from the company Burroughs keeps and the associations I make from the grouping." (Jed Birmingham)

http://realitystudio.org/bibliographic-bunker/my-own-mag/
My Own Mag (ed, Jeff Nuttall) 1963 - 1966, London
"My Own Mag is a bibliographic nightmare. There is no general consensus on the correct order of the first eight issues of the seventeen issue run. This might be by design. Nuttall, like Ed Sanders, possessed a devilish air and a flair for the bibliographically ridiculous. In an effort to frustrate and confuse collectors as well as parody the numbering of magazines, Sanders altered his bibliographic system at issue five and then continued sequentially from there for eight more issues." (Jed Birmingham)
"But there is a bibliographical trail and it’s laid in the strip cartoon “Perfume Jack” " (Robert Bank) http://realitystudio.org/bibliographic-bunker/my-own-mag/perfume-jack/

http://realitystudio.org/bibliographic-bunker/c-press-archive/
C: A Journal of the Arts (ed, Ted Berrigan) 1963 - 1967, NYC
http://realitystudio.org/bibliographic-bunker/c-press-archive/c-press-index-intro/
"C is also a fine example of a case where mimeo mags should be judged on a different scale regarding condition. C is comprised of mimeograph legal sheets, stapled three times on the left-hand side. The legal size makes the magazine difficult to store. In addition, the magazine was poorly stapled. Berrigan seemed not to possess an industrial stapler, because often the staples just barely hold the mag together. C was also a legend in its own time and, unlike some mags, was actually read. Obsessively in fact. As a result, C is nearly always beat-up and falling apart. If present at all, the last few pages are rarely attached." (Jed Birmingham)

http://realitystudio.org/bibliographic-bunker/floating-bear/
Floating Bear (eds, Diane DiPrima & Leroi Jones) 1961-1971, NYC & San Francisco
" Leroi Jones left as editor with Issue 25, and Diane Di Prima took over full editorial duties. Issue 27 has a cover page like the title page of a book. By Issue 28, there are pictorial covers by a host of important artists like George Herms, Jess, and Wallace Berman. You can see the geographical shift from New York to California as well. Herms, Jess, and Berman were all active in the California art scene that moved between Los Angeles and San Francisco. Billy Linich otherwise known as Billy Name, the man who made Warhol's Factory silver, assists with a few issues after Jones's departure. This suggests Floating Bear's links to the speed culture of the New York art scene in the 1960s." (Jed Birmingham)
http://realitystudio.org/bibliographic-bunker/floating-bear-archive/

http://realitystudio.org/bibliographic-bunker/

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http://www.clevelandmemory.org/levy/

The Buddhist Third Class Junkmail Oracle, ed, d. a. levy, 1967 - 1969, Cleveland, OH
http://images.ulib.csuohio.edu/cdm/search/collection/general!press/searchterm/Levy%2C%20Darryl%20Allen%20%5BD.A.%20Levy%5D!Buddhist%20Third%20Class%20Junkmail%20Oracle/field/subjec!subjec/mode/all!exact/conn/and!and/order/nosort
"The valiant efforts of librarians, collectors and archivists who have saved the ephemera of the Cleveland scene from destruction are beginning to bear fruit. The levyfest in Cleveland is part party and part symposium. The word is getting out about levy beyond a handful of academics

and collectors interested in the relics of the mimeo revolution. One proof of this is a recent publication by Bottom Dog Press: d.a. levy and the mimeograph revolution. The book, edited by Larry Smith and Ingrid Swanberg, delves deep into the life and work of levy far beyond the usual mythmaking." (Jed Birmingham)

The Marrahwannah Quarterly , ed, d. a. levy, 1964 - 1968, Cleveland, OH
http://images.ulib.csuohio.edu/cdm/search/collection/general!press/searchterm/Levy%2C%20Darryl%20Allen%20%5BD.A.%20Levy%5D!Marrahwanna%20Quarterly/field/subjec!subjec/mode/all!exact/conn/and!and/order/nosort

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http://www.deepimagewritings.com/?cat=8
Trobar, eds, Robert Kelly, Joan Kelly, George Economou, 1960-1964, NYC

Poems From The Floating World, ed, Jerome Rothenberg, 1959 - 1963, NYC

"Rothenberg introduced the concept of the “deep image” in 1960, a term first used in his Poems from the Floating World magazine, which presented ‘international poets outside the New Critical framework.’ The Deep Image school of poets was one of the major movements of the 1960s, bringing Jungian theories of the subconscious to the tenets of Imagism(e), which Ezra Pound had launched in 1912. In the words of Paul Christensen, Deep Image poets assume that ‘order lay in the depths of the mind, where individuality vanished into primitive holism’. Deep Image poetry is relevant here as a precursor to Ethnopoetics, which would differentiate itself from this mid-century American manifestation of primitivism by involving poets and anthropologists. Ethnopoetics would also focus on the orality of tribal and indigenous (formerly “primitive”) poetries, and the poetics extant in situ, rather than applying exogenous concepts and forms.
In 1964, Rothenberg and other Deep Image poets began performing the songs and chants of various cultures at a series of readings dedicated to ‘primitive & archaic’ poetry, held at the Poets Hardware Theater in New York. By taking shamanism as a model for poetic practice from the mid-1960s onwards, Rothenberg demonstrates that poets may still be healers, if only in the limited sense that they articulate collective anxieties at times of cultural crisis.
By the time Rothenberg formally instigated the Ethnopoetics project in 1968, he intended to address the violence of the mid-20th century (reflected in his early poetry) with a new creative principal: the model of the poet as shaman, visionary, and healer. This use of the shaman is the most thoroughly scrutinized aspect of Rothenberg’s poetry, the poetry of Ethnopoetics, and indeed it is one of the major topoi of 1960s and 1970s American poetry."
http://impverse.blogspot.com/2011/07/poetry-jerome-rothenbergs-white-sun.html

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http://jacket2.org/reissues/alcheringa
Alcheringa, eds, Dennis Tedlock & Jerome Rothenberg, 1970 - 1980, Boston

https://jacket2.org/reissues/nwl
New Wilderness Letter, ed, Jerome Rothenberg, 1977 - 1984, NYC
Jerome Rothenberg's impressive twelve-issue magazine New Wilderness Letter picks up precisely where Alcheringa left off, with a decisive change: "the present work will be more open – more 'coarse and broad' in Whitman's vision for poetry & consciousness – than the previous one." Having departed from the ethnopoetics focus of Alcheringa in 1976, Rothenberg delivered an expansive notion of poesis in his new magazine. David Antin outlines this territory in the first issue: "those linguistic acts of invention & discovery through which the mind explores the transformational power of language & discourse & invents the world & itself."

Infolio, ed, Tom Raworth, 1986 - 1991, Cambridge, UK
https://jacket2.org/reissues/infolio
For both cover and interior, Raworth reproduced submissions of original manuscripts. In this way, from a media archeological perspective, the magazine records the writing tools of each of its contributors — or, as Raworth notes, "strange now to think there was a time when one could recognise a friend's typewriting."

Chain, eds, Jena Osman & Juliana Spahr, 1994 - 2005, Buffalo, NY
https://jacket2.org/reissues/chain

Robert Kelly
from his notes to Path Moss
Chain 4, p. 113

Constraints
"Write the poem. The poem unlocks hell." [Jerome Rothenberg, ca. 1960)
Unlocks it by writing a door and going through.
Language is a prison, writing is a door.
And so on.
As to the homoeophonic (not homophonic, not same sound, but like sound,
like enough, just like enough to get something started):

L=A=N=G=U=A=G=E Magazine, eds Bruce Andrews & Charles Bernstein, 1978 - 1981, NYC
http://eclipsearchive.org/projects/LANGUAGE/language.html
Bruce Andrews, in an interview, in 2005: "I don't sit down and write poems. The major technical innovation in my writing occurred about 25 years ago when I bought a paper cutter. And for the last 25 years all of my writing is done on small pieces of paper that are cut-up on this paper cutter. I take a pile of sheets and cut them into six, so that's two by three inch cards. I generate what I call raw material, just all the time, as a constant part of my everyday life. So pretty much wherever I am I have a little pile of my cards and I'll write on those pieces of paper a single word, a phrase that I think of, a couple of words of a little cluster of words and I'll take those cards and put them in boxes, mostly wine-boxes and I'll fill a box every six months or year with tens of thousands of these cards. When I want to write a piece on a certain subject matter or with certain tonal quality I'll go through them and I'll find things that relate to that project and I'll pull them out, and then I'll sit on my sofa with a pile of cards and I'll literally edit that project out of this collection. And I'll do that years after I wrote the material. So when I'll be editing that poem, I'll have no memory of having written the words, so I'll have no attachment to the material. I'll look at the material just as I would as a reader looking at somebody else's work. "

The Experperioddicist, ed, Jake Berry, 1995 - 1997, Florence, AL
http://wings.buffalo.edu/epc/ezines/exper/
Harry Polkinhorn: "Culture is dead. It committed suicide because it had become succeccful."

Juxta/Electronic, ed, Jim Leftwich, 1995 - 1997, Charlottesville, VA
http://wings.buffalo.edu/epc/ezines/juxta/

Taproot, 1992 - 1995, ed, Luigi-Bob Drake, 1992 - 1995, Cleveland, OH
http://wings.buffalo.edu/epc/ezines/tree/

TapRoot is a quarterly publication of Independent, Underground,
and Experimental language-centered arts. Over the past 10 years,
we have published 40 collections of poetry, writing, and visio-
verbal art in a variety of formats. In the Summer of 1992, we
began assembling contact information and reviews of like-minded
publications, and distributing them as part of a local (Cleveland
Ohio) poetry tabloid, the Cleveland Review. This posting is an
experiment, to test the practicality of (and interest in)
distributing this information through the Net. Your response and
comments are vital in determining the fate of this project.
Please e-mail your feedback to editor Luigi-Bob Drake at:

au462@cleveland.freenet.edu

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Jim Leftwich <jimleftwich@gmail.com>
12:29 PM (1 hour ago)
to Olchar
http://www.uglyducklingpresse.org/catalog/browse/item/?pubID=46
"At a time when many were looking in other directions, Bernadette Mayer & Vito Acconci provided one of the truly germinal magazines in which experiments in poetry & language could be gathered & aimed toward an unforeseen future. 0 TO 9 they called it and made of it a necessary place for new beginnings. Nearly four decades on, the thrill of their enterprise persists in these pages newly reprinted—amazing to look at against all that has transpired, more amazing to consider what remains to be done." —JEROME ROTHENBERG, Professor Emeritus, University of California, San Diego

http://imforthebirds.blogspot.com/2009/02/0-to-9-complete-magazine-1967-1969.html
"For instance, the six blank pages that comprise issue six have been photocopied from an original copy of the magazine, instead of being represented by six clean sheets. These six photocopied pages, though, encapsulate the tension of Ugly Duckling's reissue, as the reader is confronted with a shelf-ready reproduction of the disposable. A relic of the disposable to save for future reference." (Allen Mozek)

Aspen, the multimedia magazine in a box
Jim Leftwich <jimleftwich@gmail.com>
12:46 PM (53 minutes ago)
to Olchar
1965 - 1971
http://www.ubu.com/aspen/
http://www.ubu.com/aspen/siteIndex.html

David Antin, William Burroughs, John Cage, Ian Hamilton Finley, Allen Ginsberg, Geof Hendricks, Richard Huelsenbeck, Allan Kaprow, George Maciunas, Jackson MacLow, Gerard Malanga,
Charlotte Moorman, Yoko Ono, Nam June Paik, Yvonne Rainer, Carolee Schneemann, Jack Smith, Gary Snyder, La Monte Young, Marian Zazeela and many many more

"Perhaps Aspen was a folly, but it was a vastly pleasurable one, with a significant place in art history. The list of contributors included some of the most interesting artists of the 20th Century. And as an examplar of creative publishing, Aspen was a wonder. Its contents, however, are all

but lost: few copies of Aspen have survived. The aim of this web site is to make these contents accessible again."

THE THE octopus geometric wings
Bang burie canonized LAGOONS IN
dubbed neverthe laessen mature touch
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shimmeling hinge norms squat NIGHTS
STAND whitewashed Icelandic worms stratosphere
SHADOWS CRUSHED isolated black-tie
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ADOLESCENT sunny news rituals Kentucky
bronchitis THE ANGER flange stimuli
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downpours range downtown CERTAINLY SOMETHING
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with thriving throbbing machine-ticket
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Vishnu burns drunk cataclysm IRON
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soaks slithering train station LETTER
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letter-suits otters PALE raining
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goat-dice WORLD a few shimmeling

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stairs DOUBT ADOLESCENT
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bronchitis THE nerves
hammer birdseed
cat-litter hot-sauce
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flange furrows stimulus
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Bergé's Vancouver Report, Auden's Platonic Blow, The Marijuana Review, and a bootleg collection of the final Cantos of Ezra Pound." —Ed Sanders

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07.14.2014

turf rookery albumin cooks Total
Assault ALGEBRA THE ATTIC
negativity vibrated pallet-jack
foot folder kilomtains MIRROR
prepared Sunday streets my short
sound week backyard under cut
static wiped juxtapositions
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unleaded cheese Fountain of Pallet-Jack
Foot Erotic Mountain MEMORY-ings
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money-injected Panama plot pajamas

SHADOWS his red pallet-jack foot nightclub
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Phantom stump-curse manufacturing folded
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waiting distant gold eggs
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lark aboard gold candles
florist downpours range
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Pallet-Jack Foot SOMETHING
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HAIRS noun ice-cream pterodactyl
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Jim Leftwich <jimleftwich@gmail.com>
3:47 PM (2 minutes ago)
to Chris
http://psrf.detritus.net/issues.html

Photostatic/Retrofuturism (ed, Lloyd Dunn) 1983 - 1989 [1998], Iowa City, IA

"PhotoStatic was a magazine, a periodical series of printed works that focused on xerography as the source of a particular visual language that was widely used by graphic artists in the various art and music underground scenes of the 80s and 90s. During this time, the publication served as a forum to collect and redistribute artworks that originated in these scenes. Eventually, its scope extended to embrace not only graphic works, but also concrete poetry, correspondence art, ephemera from works in other media, essays, fiction, reviews, and reports

on various cultural scenes, including Neoism, the home taping community, the zine community, and mail art.
Founded by editor Lloyd Dunn in 1983, the magazine continued in some form until as late as 1998. It inevitably underwent several transformations; for example, in 1987, to reflect changing interests, the zine was renamedRetrofuturism, and became closely associated with the intermedia groupThe Tape-beatles*. At the end of 1989, at the height of its circulation, the title ceased publication in observance of the Neoist Art Strike 1990-1993*. (Dunn also went abroad to live for a time shortly after this*.)
After re-emerging in the mid-nineties as Psrf (letters chosen to reflect both earlier titles), the project was not again able to find traction. The internet boom was well underway, and so it seemed that the cultural moment for this type of publication had simply passed on."

07.15.2014

shredded solar plexus printing
wheels road rage boarding pass
churning purple pants at the
grocery store mask replica

shredded solar plexus
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pits spun rap hybrid kitchen coils cold
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shriveling identities
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light conditions
sleep eat
simmer bat speculatic
footing vinyl broth dirt
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solar plexus store the
loot tendencie seize

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shriveling identities pits s xtures
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decadence replica printing
script screaming
irrationality flim costume
internal retina mask
network gentrification
thread approval conducted

beaten-path mushroom-lamp
video most-beloved game-rein
frenzy city wear-and-tear
three butterflies nights

mushroom-lamp video

three butterflies nights
game-rein frenzy city
mushroom-lamp video thread
approval conducted three b
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07.16.2014

diagonal deliberrata streets unmarvels
post-wardance canon concede
arrivat very rarely minimalist talking

arrivat post-diagonal
talking consneeze unravels
veritable claim lame lamp rave bristles
clam cave bone-pestle lamb cone thistle
eats technologies entity port grocery

fusion beets daikon radish Marilyn
Monroe potatoes onions shallots and
bins of Monroe Elementary School
napa cabbage parsnips celeriac root
Well they gave him his
orders in Monroe Virginia Sayin'
Steve you're way behind time
This is not 38, this
is ole' 97 You must
put her into Spencer on
time It's a mighty rough
road from Lynchburg to Danville
It's a line on a
three mile grade It was
on that grade that he
lost his airbrakes You can
see what a jump he made

Steve you're way behind time Steve
on that grade that he orders
in Monroe Virginia Sayin' you're way
behind time time It's a mighty
rough Well they gave him his
three mile grade It was This
is not 38, this lost his
airbrakes You can napa cabbage parsnips
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Danville bins of Monroe Elementary School
put her into Spencer on is
ole' 97 You must see what
a jump he made Monroe potatoes

onions shallots and It's a line
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heuristic celeriac root road from
Lynchburg to interface pioneer interplay
festival Danville bins of Monroe
Elementary School drift hypothesis bodies
moose/mythopoesis put her into
Spencer on is onions shallots
and It's a line ole'
97 You must see what
ecologic albatross oeuvre nestles contortion
a jump he made Monroe
potatoes huddle historic plywood kinetic
on a fusion beets daikon
radish Marilyn apple earphones herring
identities Steve you're way behind
your age count morphic rough
Well they gave him his
holograms deserted bees ontological frontier
three mile grade It was
This time Steve peyote reception
banished on that grade that
he orders slippage original documents
wheels road in Monroe Virginia
Sayin' you're way proposal spawned
kinesthetic behind time time It's a mighty

door ajar default fragments liquid
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his input to 01:00 PM
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parsnips golden purple pants at
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Lynchburg to interface pioneer interplay
festival Danville bins of Monroe
Elementary School drift hypothesis bodies

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Well they gave him his
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This time Steve peyote reception
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he orders slippage original documents
wheels road in Monroe Virginia
Sayin' you're way proposal spawned
kinesthetic behind time time It's
a mighty Wasn't that a
mighty storm Wasn't that a
mighty storm in the morning,
well Wasn't that a mighty
storm That blew all the
people all away You know,
the year of 1900, children,
Many years ago Death came
howling on the ocean Death
calls, you got to go
Now Galveston had a seawall
To keep the water down,
And a high tide from
the ocean Spread the water
all over the town You
know the trumpets give them
warning You'd better leave this
place Now, no one thought
of leaving 'til death stared
them in the face And
the trains they all were
loaded The people were all
leaving town The trestle gave

way to the water And
the trains they went on down
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n' you're way proposal spawned calls liquid 38,,

simongs bell the ground belt
grinds vendors biographie
ensemble stalks the veritas
horse leg marshmallows
death pairs Paris revealong
talons the tooth to thought

during the next sour
oolong wind-contractor
protection from limousines
curved lunar cous cous
we are in the new river
valley both of us where
the intractable is engulfed

what is the mask of sediment
if not a profound madness?
a photograph as the
ever-changing would
photograph is no longer.
argues our shared hallucination
into the evolution of surveillance.
devoid of problematics even
of memory photography has
always been photography. Joshua
gone Barbados often disputed
to elucidate their grappling.

self-photographing festival of
a capella institute aristocracy
our personalitie oppositional
distribution ammonia the
chameleon cash register femur
has enriched the people with
alienating cactus hot dogs of
the self-organized fire escape
holy cow how we take part
there is no need for the real

generous issues that sum up
a series of words impossibility
on subjects San Diego instability
at least a vital source of
premise
their buttery language-sculptures
::::::::::::::::::::::::::::
as a bourgeois detachment
from the scientific disciplines
modern telecommunications 1960s
in Colorado/Cold War/Columbia
the popular leitmotif exploited
urban Action Plans for the
communist bloc
:::::::::::::::::::::::::::::::
tuba
apples
schizogenesis
at once timeless and
physiognomy
remember the fusion (1974)
is as rich as it is real

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is remember physiognomy at schizogenesis apples
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pine rockland
bertram's hairstreak butterfly
The Florida Bonneted Bat
the indigo snake

fraud financial credit congress
executive compensation beyond
screwed piggy bank capital Z

modalities of continual departure
in-depth potential awareness photography
objects of variable transience

objects of variable transience pine
rockland screwed piggy bank capital
Z bertram's hairstreak butterfly
modalities of continual departure the
indigo snake in-depth potential
awareness photography fraud financial
credit congress The Florida Bonneted
Bat executive compensation beyond

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to Valerie, say hello to Vivian
give her all my valium on the w
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indigo snake in-depth potential
orange-fingered vitrine placebo
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to Valerie, say hello to Vivian
give her all my valium on the w
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orange-fingered vitrine placebo
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orange-fingered vitrine placebo

placebo indigo snake in-depth
Boorange-fingered vitrine
hello credi t congress The Florida
Vivian nneted Bat executive, say
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awareness give her all my valium on
placeboaters of ole Babylon,
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butterflyfmpensation beyond modalitil
th bertram's hairstreak
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rocklade pine what's the matter
capitapitick this is chicken town
placebond screwed piggy bank
potential orange-fingered vitrine

placebo indigo snake in-depth sphinxfuck
Boorange-fingered vitrine lacquerfuck
hello credi t congress The Florida riotfuck
Vivian nneted Bat executive, say noisefuck
the w to Valerie, say hello to gridfuck
awareness give her all my valium on letterfuck
placeboaters of ole Babylon, sphinxfuck
coorange-fingered vitrine lacquerfuck
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potential orange-fingered vitrine letterfuck

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acebo indigo snake in-depth sphinxfuck Boo
range-fingered vitrine lacquerfuck hello c
redi t congress The Florida riotfuckriotfu

plattercats Shanghai extraordinary
geologist kingdom, stories
mineral relocated deepest harvest.

kingdom then reaffirms self-portrait
from a series of individuals, lens
synthesis achieved artificial consciousness.

traditional Chinese Oceans of Metamorphosis
belong to a rubbled past, Darwin
for the privilege of A Long New York.

mirrors also curtail a painstaking reality.

I taught the weeping willow how to fly bye bye.

what the chills i share for that woman/
i met her at the dentists in Saint Paul.

the two share a penchant
for the grotesque boundaries
of language.

plattercats Shanghai extraordinary
geologist kingdom, stories
mineral relocated deepest harvest

moreover now exact noun replica the same

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grotesque boundaries of language

moreover now exact noun replica the same

moreover grotesque the moreover i

plattercats Shanghai extraordinary
geologist kingdom, stories
mineral relocated deepest harvest

Philip Whalen:
I can't live in this world
And I refuse to kill myself
Or let you kill me

moreover now exact noun replica the same

kingdom then reaffirms self-portrait
from a series of individuals, lens
synthesis achieved artificial consciousness

Diane Di Prima:
so you sit
robes and all
you old ones
and having broken
every rule
they ever made
you now
preach
Order
ain't you the cool ones

moreover now exact noun replica the same

traditional Chinese Oceans of Metamorphosis
belong to a rubbled past, Darwin
for the privilege of A Long New York

Allen Ginsberg:
A naked lunch is natural to us,
we eat reality sandwiches.
But allegories are so much lettuce.
Don't hide the madness.

moreover now exact noun replica the same

mirrors also curtail a painstaking reality

YUGEN
means elegance, beauty, grace,
transcendence of these things,
and also nothing at all.

moreover now exact noun replica the same

I taught the weeping willow how to fly bye bye

YUGEN 3:
To a man who has not eaten
A globe-fish,
We cannot speak of its flavour
-Taibai (d. 1842)

moreover now exact noun replica the same

what the chills i share for that woman/
i met her at the dentists in Saint Paul

William Burroughs:
Conspicuous consumption is rampant in the
porticos slippery with Koch spit...
(1958)

moreover now exact noun replica the same

the two share a penchant for the
grotesque boundaries of language

Peter Orlovsky:
I have no false teeth yet. Suddenly ten children sit on my lap.
I grow a beard in one day.
I drink a whole bottle of wine with my eyes shut.
I draw on paper and I feel I am two again. I want everybody to talk to me.
I empty the garbage on the table.
I invite thousands of bottles into my room, June bugs I call them.
I use the typewriter as my pillow.
A spoon becomes a fork before my eyes.
Bums give all their money to me.

All I need is a mirror for the rest of my life.
My first five years I lived in chicken coops with not enough bacon.

moreover now exact noun replica the same

John Wieners:
SPRING 1956
This is the time
of year new ghosts try out.
Ha I heard that song before.

MASON JORDAN MASON (Judson Crews?)

Yes Yes Yes

The high purpose
of art

To spit in the eyes
of all governors of state
yes

And to defecate
upon the heads
of all generals of armies
yes

That
and to entwine
the pubic hair
of ones beloved
with beautiful words
yes

And I do not know why
I have written so many
poems
and never said this
before

(from YUGEN 4, 1959)

I taught the weeping willow how to
fly bye bye plattercats Shanghai
extraordinary what the chills i
share for that woman/belong to a
rubbled past, Darwin traditional
Chinese Oceans of Metamorphosis
traditional Chinese Oceans of
Metamorphosis i met her at the
dentists in Saint Paul synthesis
achieved artificial consciousness
grotesque boundaries of language
geologist kingdom, stories mirrors
also curtail a painstaking reality
mineral relocated deepest harvest
the two share a penchant for the
kingdom then reaffirms self-portrait
for the privilege of A Long New York
from a series of individuals, lens

grotesque boundaries of language geologist
kingdom, stories mirrors mirrors also curt
ail curtains a painstaking reality reality

mineral relocated deepest harvest the
two share a penchant for the, for the
kingdom then reaffirms, self-portrait

for the privilege of A Long New
York I taught the weeping willo
w how to, how two, too, to howl
from a series of individuals, l
ens, in lens, to tooth truth to
tool, for the privilege of loot

fly bye bye plattercats
Shanghai Shanghai, what
extraordinary what, the
chills i share for that
woman/belong to a chill

rubbled past, Darwin traditional Chinese
Oceans of Metamorphosis traditional Chin
ese traditional Chinese Oceans of rubble

Metamorphosis i met her
at the at the at the at
dentists, the, dentists
in Saint Paul synthesis
achieved artificial con
sciousness consciousnes

sciousness achieved in dentists

at Metamorphosis ese Oceans

under tl tbl without with
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proconstitute a penicillin
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dot the "eyes" in the word
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in originally hereby certaint the
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like p-dot germ How To alludes
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speak to liiiiing
guiiiiiiiiiiist
tiiic
meaning good under tl tbl without
with wilt width this the
visual caterpillar catgut canard
performative our now prune nouns
considerable proconstitute a penicillin

nostrils in originally hereby certaint the
yellow term signs produced act
pickle like p-dot germ How To alludes
zucchini art and used in ot olt certain
deep-fried certaina Harvard Langhorn Notion
hump-hydrant who whole dot the "eyes" in the word contains
forefoot speak to liiiiing Mediterranean
sandbowl guiiiiiiiiiiist roses towel
farmhouse-gravity tiiic gravy-piano
meaning piano-gravy good under tl tbl without soap
with wilt width this the soap soap
visual caterpillar catgut canard tooth teeth

performative teeth tooth our teeth now prune nouns
tooth considerable proconstitute a penicillin
forefoot speak to liiiiing Mediterranean
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piano-gravy good under tl tbl without so
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ch in YUGEN 6, 1960 proconstitute a peni
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pickle like p-dot germ How To alludes zu
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1962, Harvard Langhorn Notion
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p-hydrant pickle alludes germ
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germ signs produced
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in ot olt cercer tain forefoot cchini speak
to highly divided nights liiiii ng ng ng
night sleeper sleeping tree Mediterranean
cchini cillin slippers slippage nostr monster

deciduous greenish pinnae ills in originally
hereby sand cluster sandwich butterflies
bowl guiiiiiiiiiiist roses to A. julibrissin
var. julibrissin A. julibrissin var. mollis
swells welcome far cerch in YUGEN 6, 1960

mature flowers red foliage 1960 proconstitute
a penimhouse-there is no smaller tree in
Northern China gravity julibrissin f. rosea
haiku tiiic gravy-piano meat ning Burroughs
ning, ning, The Cut Up Me Meat Meant Meet

broadcrown crowd in level bipinnate thud of Brion Gysin, YUGEN 8,
1962, Harvard Langhorn Notion, are oblong and individual beneath

the silky sky, 10-20 cm hairy gardens also weeping
performative tee th tooth our troth tithe eyetooth thots
nor teeth nowt how to canard toothyard teeth
deep-fried free certaina prune concertina nous
nouns nests tooth in the word contains worlds
constrains multitudes of stained feet-strainer
teeth-deep nouns nowt free not tooth to certain
TINA not tooth to certain tooth to certain TINA

US escalates sanctions against Russia mature
flowers red foliage 1960 proconstitute militants
watch a Ukrainian army plane a
penimhouse-there is no smaller tree
in California death penalty unconstitutional Northern
China gravity julibrissin f. rosea Israel
agrees to cease-fire haiku tiiic
gravy-piano meat ning Burroughs Fox-Time
Warner deal ning, ning, The Cut
Up Me Meat Meant Meet Center
for Disease Control broadcrown crowd in
level bipinnate thud of Brion Gysin,
YUGEN 8, 1962, settlement in e-book
suits Harvard Langhorn Notion, are oblong
and individual beneath Assad launches new
term the silky sky, 10-20 cm
hairy gardens also weeping Swedish court
upholds arrest warrant for Assange performative
tee th tooth our troth tithe
eyetooth thots 3-Iran, powers seek
to agree terms for extending nuclear
talks-diplomats deciduous greenish pinnae ills
in originally BRICS nations support Iran's
nuclear program hereby sand cluster sandwich
butterflies Stockton bank robbery leads to
violent car chase bowl guiiiiiiiiiiist roses
to A. julibrissin Missouri executes convicted
triple murderer nor teeth nowt how
to canard toothyard teeth corporate America
tactic urged halt over nutrition and

diet exploded cable deep-fried free
certaina prune concertina nous Bank of
America to pay $650 million nouns
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worlds Bank of Assholes (Your Money
Is Shit) constrains multitudes of stained
feet-strainer Giant crater found in
Siberia teeth-deep nouns nowt free
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Derek Jeter var. julibrissin A. julibrissin
var. mollis Ed Sullivan, center, stands
with The Beatles swells welcome far
cerch in YUGEN 6, 1960 anti-promotion
was two in the morning cereal
cchini pickle like albizia julibrissin p-dot
"The Avengers" hard-drinking teddy bear
germ How To alludes zu taint
cchini the gene therapy used to
adjust pigs heartbeat genus incorrectly silk
flower yellow the cold storage Congress
grilled anthrax and bird flu smallpox
germ signs produced new version of
tiny Smart car act acacia cchini
bastard tamarind to replace passenger-side
front airbags locale art acacia balleyana
and cchini used flying dinosaur from
China in ot olt cercer tain
forefoot cchini speak tailor-made for
crazy conspiracy theories to highly divided
nights liiiii ng ng ng to
swap desert sand for Martian soil
night sleeper sleeping tree Mediterranean as
the glaciers in the Antarctic regions
continue to melt cchini cillin slippers
slippage nostr monster marginal ice zone

slippage continue the night swap

nights crazy forefoot China

Brion Gysin, Warner deal Center ning,
Up Me Meat crowd in Meant Meet
for Disease ning, Control broadcrown
level bipinnate thud of The Cut

10-20 cm YUGEN 8, 1962, settlement
Assad launches new suits Harvard Langhorn
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powers seek hairy gardens also weeping
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Swedish court tee th tooth our
Assange performative eyetooth thots 3-Iran,

no smaller tree US escalates sanctions
army plane a flowers red foliage 1960
against Russia mature watch a Ukrainian
penimhouse-there is proconstitute militants

Burroughs Fox-Time in California death Northern
haiku tiiic China gravity julibrissin
penalty unconstitutional agrees to cease-fire
gravy-piano meat ning f. rosea Israel

cluster sandwich to agree terms for
support Iran's talks-diplomats deciduous
extending nuclear in originally BRICS nations
greenish pinnae ills nuclear program hereby sand

teeth nowt how butterflies Stockton bank
executes convicted violent car chase bowl
to A. julibrissin Missouri robbery leads to
triple murderer nor guiiiiiiiiiiist roses

deep-fried free to canard toothyard
nous Bank of tactic urged halt
teeth corporate America diet exploded cable
over nutrition and certaina prune concertina

multitudes of stained America to pay
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tooth in worlds Bank of Assholes
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to Mars TINA not feet-strainer Giant
United Arab Siberia teeth-deep
not tooth to certain crater found in

nouns nowt free Emirates spaceship

center, stands tooth to certain tooth
A. julibrissin TINA on to certain
Derek Jeter var. julibrissin
the same field with var. mollis, Ed Sullivan

albizia julibrissin p-dot with The Beatles
the morning cereal cerch in YUGEN 6, 1960
swells welcome far was two in
cchini pickle like anti-promotion

incorrectly silk "The Avengers" hard-drinking
therapy used to germ How To alludes
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teddy bear adjust pigs heartbeat genus

acacia cchini flower yellow the cold
new version of grilled anthrax and
storage Congress germ signs produced
tiny bird flu smallpox Smart car act

olt cercer tain bastard tamarind to
flying dinosaur from front airbags locale
replace passenger-side and cchini used
China in ot art oat acacia balleyana

for Martian soil forefoot cchini speak
ng ng ng to crazy conspiracy theories
tailor-made for nights liiiii
to highly divided swap desert sand

marginal ice zone night sleeper sleeping
cchini cillin slippers the glaciers in
tree Mediterranean as continue to melt
the Antarctic regions slippage nostr monster

Brion Gysin, Warner deal Center ning,
Up Me Meat crowd in Meant Meet
for Disease ning, Control broadcrown
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10-20 cm YUGEN 8, 1962, settlement
Assad launches new suits Harvard Langhorn
Notion, in e-book and individual beneath
are oblong terms, the silky sky
powers seek hairy gardens also weeping
troth tithe upholds arrest warrant for
Swedish court tee th tooth our
Assange performative eyetooth thots 3-Iran,
no smaller tree US escalates sanctions
army plane a flowers red foliage 1960

volt cercer tain bastard tamarind to
flying dinosaur from font airbags locale
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against Russia mature batch a Ukrainian
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new version of grilled anthrax and
storage Congress germ signs produced
tiny bird flu smallpox Smart car facts
for Martian soil forefoot cchini speak
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tailor-made for nights liiiii
to highly divided swap desert sand

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penalty unconstitutional agrees to cease-fire
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gravy-piano meat ning f. rosea Israel
marginal ice zone night sleeper sleeping
cchini cillin slippers the glaciers in
tree Mediterranean as continue to melt
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the Antarctic regions slippage nostr monster
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extending nuclear in originally BRICS nations
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teeth corporate America diet exploded cable
over nutrition and certaina prune concertina
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triple murderer nor guiiiiiiiiiiist roses
deep-fried free to canard toothyard
nous Bank of tactics urged salt
multitudes of stained America to pray
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tooth in worlds Bank of Assholes
the word contains Is Shit) constrains
center, strands tooth to certain tooth
A. julibrissin TINA on to certain
Derek Jeter var. julibrissin
the same field with var. mollis, Ed Sullivan

the morning cereal cerch in YUGEN 6, 1960
to Mars TINA not feet-strainer Giant
United Arab Siberia teeth-deep
not tooth to certain crater found in
nouns nowt free Emirates spaceship
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the morning cerch cereal in YUGEN 6, 1960
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teddy bear adjust pigs heartbeat genus
albizia julibrissin p-dot with The Beatles

07.17.2014

comforx mulch grain cuumb
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similar begins
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the heart a thirst the
sound of a fist
threatens to explode out
of this paragraph
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to Gaza Beach comforx mulch
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cuts 6000 of this paragraph
battle between insurgents and
security forces at Kabul
Airport the heat at first here
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merger investors stock market
bank threatens to explode out

9-telephone Texas-Mexico
border sound of a fist

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FW:-CHOMP C H-O MP__P A-R D____W-A..T..C-H.E

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hjumb merger investors stoc shooting
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.L O N-G T/H E-E W..AT -C..H __TO .W
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ents and China over lunch second-rou

22/Embassy of Zurich, 1916, bury the
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Jimleftwich __R-O LO__L-EX..EXIS AL-Ls,
we had a mimosa tree in our front yard
when i was a kid, my sisters and i ate
the flowers, Naked Theater of Okinawa,
to explode out pick 2003 the node heat
utopian world economic affinity
sacrifices of a fist at Kabul
inappropriate per flamethrowers, island
caves, coffee-table WWII, at at first
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if needs be can non and that for it, l,
el prefer not New England fifth bank
threaten is 10||43 scattered a gap of 46
Damascus after an election baseb A.-
resumed its intention to refuse, market
.L O N-G T/H E-E W..AT -C..H __TO .W
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of Hamas battle between insurga, a broad
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shooting open 17 consciousness staring
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____W-A..T..C-H.E.S 44-capital basil within
50% of 330, what wheat mundust Typhoon
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five of the special as axe Captain shootings
aat least 38 in the general public where
Spanish Art is An Angel In The Snowman, the
the heart a th ..D_O..WN S I Z E_____Y -O U
R.._____D..R-E AM; here is 2014 photography,
saffron/daffodil, rail strike negotiator killk

in our front yard badminton, __R-O LO
__L-EX..EXIS AL-Ls, canals croquet,
and canasta, Jimleftwich cuts 6000 of
this paragrap RE: we had a mimosa tree

Phit damage unlimited 22/Embassy of
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1916, bury the found far maps Beach

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Hours almost albatross sacrifices
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breath proximity of 1926, range
of 44 Captain America China over
lunch messages have guru night,
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nihilist sacrifices, vents and &.

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shooting open jumper investors
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seeks self-sets____W-A..T..C-H.E.S
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what 44-capital basil within urgeted
cats explore 13 wheat mundust Typhoon
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In The Snowman, the five of the,
the heart at the ..D_O..WN
S I Z E_____Y -O U in the general
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here is 2014 photography,

Spanish Art is An Angel

requisitioned Central Pacific in our
front yard badminton, __R-O LO "impr
ovisation was not the answer" __L-EX
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ined chemical success and canasta, J
imleftwich cuts 6000 of waterproof g
uns modified this paragrap RE: we ha
d a mimosa tree tank nest foam April

tank-mounted versions Phit damage
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Theater of Okinawa, to explode
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light tanks in 2 minutes, Hours
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nance vehicular theater of a fi
st at first inappropriate Hawai
i auxiliary invasion per hat Ka
bul caves, coffee-table pillbox
es, caves, brush, buildings, ca
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flame-tank techniques an election
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equent conventional Landings a ga
p of 46 eels prefer not, and that
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itions deployed Damascus after Ne
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the cave defenses of Chonito Cliff between insurga, a bro ad resumed its Saipan cliff resistance intention to active Brazil, --E Re.L, special tools and spare parts, O N-G T/H E-E R.E.F.U.S.E.R-E..F.-U Bunker-C fue l Planners SE refuse, market more churches than Marianas manner mechanized W..AT -C.. H __TO .WE of Hamas battle general platoon

25-gallon 3rd Tank campaign breath proximity of 1926, range assaulted Guam on 11 July of 44 Captain Amer ica China, over Seventeen Japanese soldiers were incinerated lunch me ssages have guru night, an air-com pressor 7th inland second-round da ys, tropical flanking the Flame Re gime nihilist sacrifices, vents an d, & & recover provisional Okinawa

Each division had 12 Satan tanks C H-O MP__P A-R D hj umb jump the 3-assault emb arkation merger sound FW:- CHOMP detachment vibration s amphibian tractor shooti ng open jumper investors i nstruct the 43rd Chemical, stoctk guard comedic borde r Q-model flame thrower so lution gourds 17 conscious ness staring Laboratory Da

y of Doubt experiential 9p
m Chicago, concrete resemb

flame tractors five hour fire seeks
self-sets____W-A..T..C-H.E.S, first
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ty forces 50% of 330, the island of
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n urgeted "remedied by improvisatio
n and substitution" cats explore 13
wheat mundust Typhoon "certain draw
backs to this combination" curst th
e over sea sex seer, sneer recovery

flame thrower doctrine In The
Snowman, the five of the, Oki
nawa fire hose potential, the
heart at the ..D_O..WN malfun
ctions insufficient terrain S
I Z E_____Y -O U in the gener
al breakdowns rugged inadequa
cies public where at least 38
fifty of the six flame weapon
s saffron/daffodil, rail stri
ke engine troubles, torn trac
ks, broken drives, negotiator
killk special as axe vulnerab
ility to the 9 possible Capta
in shootings R.._____D..R-E AM;
entrenched Iwo Jima rocket la
unchers here is 2014 photogra
phy, Shuri Heights Hill 60 Cr
ags plateau rose gallons clay
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An Angel mixing the flamefuel

associate, G led by M "here" to
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horseshoe witch-lotion gasmelt vine
leggrade continuities unrest
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the semi-productive border trout
comedian-probe exploring an
otherworld ego outside the emptied
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empathetic asocial identities

may have been destroyed cannot exist
or is in other attributes useless

no window pilot crawls otherworld ego
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ce of Highway 29 empathetic asocial i
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been destroyed cannot exist obbtained
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Horizon fed elfflu wire ego offii Bui
an obbta and death mornings endlessly
useless Desolation may have hands Death:
teeth, no window pilot crawls otherworld
ego veins "shall" a Grandmas cookie
outside the emptied unemployment offi
there "die" another ice of Highway 29
above later into wreck Sunday
comedian-probe exploring an empathetic

asocial i dropped & without dentities
wild Bible face Johanna Buick
CROTCH LAKE boiling Cemetery in productive
border DEATH BARQUE trout great deluge or
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PRICK-CUNT-COMPLEX upon winter parking
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Bible & exploring later
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the semi-pro CROTCH LAKE boiling
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07.18.2014

surface-to-air missile the semi-pro CROTCH
LAKE boiling Malaysia Airlines plane crash
EYE-HEART-MINDS border, DEATH BARQUE trout
Downing of airliner seen as pivotal moment
in Ukraine crisis BRAIN PINKS hole eyes Hi
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Malaysia glistened evening LAKE boiling

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Village cookie Iowa bound, DEATH BARGE
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Bible government shells Morek and
toast of death airliner seen above as
pivotal moments fingers mojo boiling

40 dead Knit ears Johanna in Ukraine
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hole eyes Hir eyes unrest caucus the
emptied baby abducted central youth,
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goat of Utah measured useless
Desolation non mask commence
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Jim Leftwich <jimleftwich@gmail.com>
11:16 PM (29 minutes ago)
to Tomislav
John Carlos on Muhammed Ali
" It's not the responsibility of the oppressor to educate us. We have to educate ourselves and our own. That's the difference between Muhammad Ali and Michael Jordan. Muhammad Ali will never die. He used his skill to say something about the social ills of society. Of course, he was an excellent boxer, but he got up and spoke on the issues. And because he spoke on the issues, he will never die. There will be someone else at some time who can do what Jordan could do. And then his name will just be pushed down in the mud. But they'll still be talking about Ali."

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